University of Missouri
Marching Mizzou
Drumline
Audition Packet
Congratulations!
By downloading this packet you have taken your first step in becoming a member of the Marching Mizzou Drumline for the 2018 season. The information found in this packet is designed to help you have the best possible audition experience, and will be referenced throughout the season if you are asked to be on the line. Be sure that you read all of the information carefully and execute it well. Below is a list of materials you will need for the audition camps:

1. This packet in a 3-ring binder with paper for notes
2. Pencil
3. Metronome
4. Practice pad
5. Snares: Vic Firth Mike Jackson Signature Sticks (or similar)
   Quads: Vic Firth MTS1 (or similar)
   (Bass mallets provided)
6. Athletic clothing (T-shirt, gym shorts, laced tennis shoes w/arch support)
7. A great and focused attitude

Number 7 on that list can be easily overlooked. What we are looking for is somebody that can play, and play well with others both on and off the drum. It is also CRUCIAL that you always practice with a metronome. You will need to develop a consistent routine that will help track the progress in your practice. ALWAYS have a goal in mind before stepping behind your instrument. Write down a goal you want to achieve, how you will achieve that goal, and evaluate if you did in fact achieve that goal. Realize what made you successful (or unsuccessful) and make necessary adjustments to improve your practice the next time you step behind your instrument.

During the audition process you will be assessed on your knowledge of the information found in this packet through playing in a full line setting, verbal feedback, and an individual audition. You will be asked to play all the warm ups (8-16, Accent tap, Trouble Beats, Tiger Rolls) from memory during April camp, so it is imperative that you immerse yourself in developing a strong understanding of the Mizzou Drumline approach.

*All auditionees pursuing a Music Education degree are encouraged to review the cymbal packet.*

If you would like to receive feedback before the audition, please upload a video to YouTube and send the link to the email address found below. Please also send any questions you may have in regard to this packet to that same email address.

Happy practicing, and good luck!

Drumline TA: Ryan Patterson
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**Posture (Set Position)**

To establish a strong posture begins with how we set our feet. Begin by placing your heels and toes together. At this point your feet should be parallel to each other. To strengthen the upper body posture, find the side of your pelvis (hip area) and the bottom of your rib cage, and increase the space between these two areas by standing up straighter, engaging your abs, pushing out the chest slightly, and slightly rolling the shoulders back. Now with your feet and upper body set, shift your weight from 50/50 to 60 percent forward and 40 percent backward. Having your weight slightly forward helps to keep the muscles engaged while standing still and reinforces a strong posture. One last key element to a strong posture is how you present yourself. Yourself being your face, the only part of you that you will not be able to match with everyone else. Your face needs to exude confidence by facing slightly up, and having an expression that can be interpreted as “you are not better than me.” If you succeed in doing all of these things, you have established a strong and professional set position. Always come back to this set position every time you step behind the drum.

**Approach**

As you play, you should always go for a relaxed physical sensation. The stronger a player you are and the more chops you possess, the more efficient you become, hence the more relaxed you are. A relaxed hand allows the stick to resonate and produce a pitch conducive to a relaxed, open sound. Physical relaxation also pertains to your brain and state of mind. Before you play, you must free your mind of any doubt. A calm and focused state of mind is the key to maintaining relaxed physical sensations while playing. No matter what the musical or physical responsibility at any given time, through practicing GOOD habits and utilizing the descriptors above, you are setting yourself up for success by having peace of mind and a strong mental approach to your playing. This approach sets you up to be more consistent as a player and musician. When you play, you should also breathe comfortably. By learning to breathe naturally while playing, you will achieve a more relaxed and healthy sound regardless of the difficulty level.

**Sound Quality**

What does it mean to maximize your sound quality? To maximize sound quality is to maximize the resonance of the stick and the drum. In order for the stick to resonate, you must have soft contact between the implement and your hand. However, when it comes to controlling the implement, you want to have maximum contact between the stick and your hands. Maximizing the resonance of the drum can be achieved through **velocity** (The speed and direction at which the stick will strike the drum). We always want to have a fast velocity with the
stroke in order to maximize resonance of the drum. The stick should always travel perpendicular to the drum head. Any “slicing” will cause a weaker sound quality. Therefore, with these definitions to maximize sound quality is to maximize soft contact and velocity!

**Grip**

A great quality of sound and approach to the drum starts with the grip of the stick. In order to produce a full and resonant tone from the drum, it is imperative that your hands maintain a relaxed grip around the stick at all times to allow the stick to resonant in your hand. If you hold the stick too tightly, you dampen the stick’s natural vibrations and “choke off” much of the sound, which produces a very thin quality of sound. Also, the brunt of the impact from the stick striking the drum will be transferred into your hand leading to unnecessary injury. Always let the sticks “breathe” in your hands.

- The **fulcrum** is where the thumb and index finger connect, approximately 1/3 up from the bottom of the stick
- The thumb will be parallel with the stick (runs along the stick).
- Middle, ring, and pinky fingers are all wrapped naturally around the stick, while never completely leaving the stick when in motion.
- The butt of the stick should be slightly visible out of the back of the hand.
- All fingers must remain relaxed and in a curved position at all times. Any unnatural straightening or flexing of the fingers simply causes unwanted tension that will ultimately inhibit your performance and quality of sound.

**Playing Position**

A proper playing position begins with finding an appropriate drum height. For quads, the drums should usually be level with the waistline, but will be adjusted on a case by case basis. The shoulders should stay very relaxed to avoid translating tension while still maintaining correct posture (“soft shoulders”)

**For Stick Positions**

- The “home” position is defined as the sticks being over drums 1 and 2.
- The sticks should be angled slightly inward, but almost perpendicular to the shoulders.
• The beads should be close to the head, no higher than \( \frac{1}{2} \)" above the heads, and should be about 1 \( \frac{1}{2} \)" from the bearing edge.
• Movement to the outer drums (3 and 4) comes from a pivot horizontally from the elbow. The only time the elbow should be allowed to move behind the plane of the shoulders is when you are playing on the spock drums.
• When playing sweeps, the zones change.

For Hand Positions
• In relation to the drum, the hands should be rotated slightly outwards. They should not be completely flat to the drum (palm down, German grip), nor should they be rotated to be completely vertical (Thumb up, French grip). These grips tend to hinder the motion of the fingers and wrist, respectively.
• Let the arms naturally drape down - avoid resting against the body or pushing the elbows out, as both cause unnecessary tension in the upper body.
**Heights**
The following heights are defined according to the desired dynamics listed. Within a musical context, anything that is not notated with an accent (taps) will be at 3” or p. The accent heights are determined by the dynamic that is written. These heights are a measurement of the bead’s distance away from the drum surface, as well as the stick’s angle in relation to the drum surface.

- **pp** 1” (No prep from tacet)
- **p** 3” (parallel to the drum. All wrist)
- **mp** 6” (All wrist)
- **mf** 9” (5% arm, 95% wrist)
- **f** 12” (10% arm. 90% wrist)
- **ff** 15” or “Full Extension” (15% arm. 85% wrist)

**Stroke Types**

**Legato (Rebound Stroke)**
The stick will rebound to the height at which it was prepped. The hands should be very open and feel heavy to allow the stick to rebound to the desired height.

**Marcato (Down Stroke)**- The stick will be stopped at a lower height than prepped, however the resonance of the stick is not stopped. The hands are still open, but the wrist stops the stroke from rebounding higher than the desired stopping height.

**Up Stroke**- The stick will rebound to higher point from where it started. The wrist must be engaged to prep the stick to the next height, but the resonance of the primary stroke must not be affected.

**Multiple Bounce**
Approached similarly to legato strokes, but with varying hand pressures depending on how many bounces are desired. Typically with slower hand motions, the hands will be more open opposed to a faster hand motion when more pressure is utilized.
**Legato Stroke**

Tempos: 100-200
Play all at one height with every dynamic. Add shaping.

**Marcato/Legato**

Tempos: 100-200
Play the accents at every dynamic ranging mp-fff. Taps are always 3^* Only two dynamics should be heard. Make sure the accents aren’t choked off and that the taps are rebounding.

**Multiple Bounce**

Tempos: Line 1 @ 100-180; Line 2 @ 100-132
Play as legato strokes at the slower tempo. As the tempo gets quicker, utilize the "trigger fingers" to manipulate the rebound.

**Marcato/Multiple Bounce**

Tempos: Line 1 @ 100-150; Line 2 @ 100-132
Apply the concepts from the Marcato/Legato and multiple bounce.
Combining Hands

Basic Motion

Tempos: 100-160
Realize when one hand has consistent motion and when the other stops.
Repeat off of the left hand

Roll Application

Tempos: 100-140
Diddles are to be played as the rhythms notated.
Be sure not to accent anything. Commit to one dynamic.
Play at all dynamics ranging p-ff
Repeat off of the left hand

Tempos: 120-180
Diddles are to be played as the rhythms notated.
Be sure not to accent anything. Commit to one dynamic.
Play at all dynamics ranging p-ff
Repeat off of the left hand
The Grids

The Grids serve as the culmination of the basic hand motions, stroke types, hand/foot coordination, roll application, and flam application (See flam rudiment breakdown below). Do not attempt the grid variations until you have a strong grasp on the basic form.

Sixteenth Note Grid

Tempo: 100-140
Play with tap drag, tap five, tap roll, all roll
Play flams w/ the accent and flams on the beat
Play both flam variations w/ cheeses, flam drags, and flam 5s
Keep those feet in time!

Triplet Grid

Tempo: 100-140
Play with tap drag, tap five, all roll
Play flams w/ the accent and flams on the beat
Play both flam variations w/ cheeses, flam drags, and flam 5s
Keep those feet in time!
Rudiment Breakdown

Paradiddles

Tempos: 100-200
Repeat this sequence starting off of the left hand
The eighth note “check” must remain consistent as sixteenth notes are added

Paradiddlediddles

Tempos: 100-200
Repeat this sequence starting off of the left hand
Realize the handmotions set up in the “check” measures.
Mark time to the quarter note and dotted quarter note (Accent w/ foot)

Flam Rudiments

Tempos: 80-120
Repeat the “check” measures as notated
Don’t lift the grace notes; place them. Keep all grace notes below 3
Realize the handmotions set up in the “check” measures.
Mark time to the quarter note and dotted eighth note.
Sequence:
ff/15" - BD unison
ff/15" - BD split
Decrescendo - BD 2's
p/3" - BD 3's
Crescendo - BD 4's

Mizzou Drumline

Snare

Tenor

Bass

Cymbals

cymbal sequence:
Hi-Hat
Open taps
closed taps
Open taps
Hi-Hat

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Accent tap

Mizzou Drumline

Snare

Tenor

Bass

Marching Cymbals

2 Groups

S. D.

T. D.

B. D.

Cym.

3 Groups

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Tenor

Accent tap

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Marching Tenor Drums

Trouble Beats

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Batchelor

\[ \frac{1}{\text{4}} = 152 \]

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Tiger Rolls

(NOT THE SUSHI ROLLS)

Sequence:
- Edge - Tenors D2
- Edge - Tenors around
- Center - Tenors D2
- Center - Tenors around

***First three times, mm 1-14
***Last time, top to bottom

Tiger Rolls

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Marching Tenor Drums

R L R L R L R L R L R L R L R L R L R L R L R L

lets get Dane Jerus

R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L B
Marching Tenor Drums

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